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ABSTRACT

A humorous consideration of institutional factbooks and the editor's role is presented. Factbooks are increasingly popular as an administrative tool for institutional research, strategic planning, and public relations. Topics include the following: the need to gain the college president's approval for the publication, cooperation with other offices, staffing needs, data analysis, the use of graphs and other illustrations, layout and design, dealing with the printer, deciding on the quantity of factbooks required, distribution of the publication, and budgets. Appended materials include: a list of items to include in printing specifications, proofreader's marks, and printing terminology. (SW)

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HOW NOT TO PREPARE
AN
INSTITUTIONAL FACTBOOK

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This paper was presented at the 1982 Annual Conference of the Southern Association for Institutional Research held in Birmingham, Alabama, October 1982. It was reviewed by the SAIR Publications Committee and was judged to be of high quality and of interest to others concerned with the research in higher education. This paper has therefore been selected to be included in the ERIC collection of Conference Papers.

Gerald W. McLaughlin
President, SAIR

HOW NOT TO PREPARE
AN INSTITUTIONAL FACTBOOK

Factbooks are increasing in popularity as an administrative tool for institutional research, strategic planning, and public relations. There is a proliferation of workshops, handbooks, and presentations (including this one!) on the topic, and I receive new factbooks in the mail weekly from sister institutions and fellow institutional researchers.

Although quite innocent looking at first glance, factbooks have been known to divide administrations, completely subvert purchasing procedures, and cause termination of their editors. These are serious consequences for such an innocent looking publication, so one should be quite aware of the potential hazards prior to invading the territory. Hopefully, this totally biased presentment of facts and other non-correlative data mixed with sage advice will sufficiently forewarn those who have been chosen to enter the sacred kingdom of factbook preparatio..

Using an analogy stolen freely from my good friend Ray Haas as he discusses planning, factbook editors, rather than volunteering, are usually called or annointed for the position. As it usually occurs, the clouds slowly part, a bright light descends upon the desk of the chosen one, and a reverberating voice booms, "John, I want you to produce a fantastic book of data for our outstanding institution by January 1. Okay? Fine. If you can't handle it, let me know."

Once you are chosen as editor, and depending upon your perception of life, the factbook becomes an albatross, a millstone, or a pair of 12-D concrete shoes. If you do a plausible job of avoiding all of the mine fields and tiger pits, the albatross becomes only a turkey, the millstone a paperweight, and the 12-D concrete shoes a pair of webless flippers.

I would now like to proceed with several points which I feel to be extremely important for survival in the Game of Factbookmanship. Admittedly, these points will appear to be negative in perception. Please do not allow this negative aura to translate itself into a perception that factbooks are dangerous and that the editorship should be avoided. In fact, all I am saying, albeit in a slightly negative manner, is that one should be moderately careful when taking that first giant step in one's career by assuming the lead in such an enterprise.

Now, on to the enlightening points. First, my stolen analogy was far more serious than you may have perceived. It is VITAL and IMPERATIVE that you have the blessing of the president, if not the actual anointing with academic holy water, before you proceed. The first point in how NOT to produce a factbook is to NOT have the president's blessing. Joe Bloe does not decide to produce a factbook on his own, unless his brother-in-law is the chancellor. You await the edict or at least make only subtle suggestions which eventually lead the president to have the original idea! Confucious say, "He who starts out alone, ends up alone."

The second, and most important, point is to generate the factbook totally without help from others. This is an excellent technique because it avoids having to bother other offices for data and suggestions. It also allows you take full credit for inaccurate data, bad layouts, budget overruns, and all of the other great tragedies which seem to befall an excellent publication. Not calling on other offices for assistance can save time. Unfortunately the time saved is usually on your contract!

As you organize and gear up for the production of a factbook, you must always be mindful that this is an opportune time to expand your organizational unit or, as we southerners say, "spread like Kudzu." You will need, in addition to your position, a secretary, a receptionist (to receive all of your

calls and callers while you and the secretary are typing and proofing), an artist (to draw caricatures of the president during slow moments), a graphics designer (to design your daughter's wedding announcements between layout sessions), a statistician (to confuse and confound all), a computer programmer (to de-bug your asteroids program), a printing technician (whose uncle is a real low-bidding printer), a cartographer (to draw accurate maps to the weekend beer busts at the Biology Department's research cabin), three student assistants (to run errands), a distribution analyst (to mail the wedding invitations and distribute the cabin maps), a mailroom assistant (to "lick and stuff"), and a public relations coordinator (to make sure you are long remembered). This last position may prove extremely useful when explaining this organizational expansion to the President or when finding another position for you if the explanation to the President does not work.

The next points actually relate to the second point. To really be a success as an editor, you will want to leave out "vital" data supplied by another office, fail to mention the source of the data, change the data slightly, and/or misreference the source of the data. Nothing makes the registrar happier than to have inaccurate data attributed to his office. This gives him or her an opportunity to berate the other offices.

I need to reiterate that last point. Nothing will insure your success more than slightly changing data. The president will love you for tilting the curve of a declining enrollment graph or doubling the percent of minority faculty employed by the institution. A few changes here or there can really improve a publication and insure notoriety for its editor. You can always claim that the printer inverted one of the graphs or made a typographical error in the chart.

Another useful technique is to draw the graphs and other illustrations without using dates. If earlier data looks more positive, use it.

Without dates, no one will be the wiser. I would suggest here that you use enrollment data from the late sixties or early seventies instead of current enrollment data. In our case, this is far better in appearance. Also, as I stated earlier, you can always invert the graphs. A declining enrollment instantly becomes an increasing enrollment! In this case, you not only want to leave out the dates, you will also want to leave out any notations at all. Upside-down letters and numbers are difficult to read and immediately cause suspicion in some persons.

The editor of a factbook needs to be thoroughly versed in the field of statistics. If not, the task becomes exceedingly difficult. As the president, or other administrator, gives you the outcome he or she wishes to convey in a particular chart or table, you must have the ability to choose a statistical technique capable of yielding the desired results. This is truly the mark of an astute editor---to choose the proper statistical technique needed to arrive at the desired outcome. Nothing places an institutional researcher higher in esteem by his fellow I.R.'s.

Another mistake made by neophyte editors is to avoid the use of sensitive data. Especially in public institutions, the public has a right to know the actual salaries of specific faculty and administrators. Use of such data as departmental telephone charges per FTE, breakdown of regents' contributions to the foundation, and other interesting tidbits insure that the editor will long be remembered at his institution---even after he has gone---to another institution---as an entry-level programmer.

In addition to leaving out a few labels to spice up the publication and to save page space, the editor should also occasionally mislabel a chart or graph. This keeps the reader on his or her toes to spot the mistakes and keeps the editor from being lonely after the book is issued by insuring that several friends will call from time to time. I remember well a chart that

made a friend of mine famous for many years at his institution. Using a graph showing the declining energy consumption by the university, he labeled it the donations received by the foundation over the past five years! Actually, he reversed these two charts, making both the development director and the vice president for business ecstatic.

Another technique I really like is called cram-a-page. This involves cramming as much data as possible onto one page. This saves pages, saves publication costs, and gives the reader much more data than he or she could ever find time to decipher. Five or six graphs per page and millions of characters of print lend an impressive air to the publication and acknowledge the editor as an inspired data collector. This technique also saves the wasteful job of proofing since no one will take time to analyze the data anyway---except the president.

Another widely used technique, akin to cram-a-page, is cram-a-book. If one page is hard to read, just imagine how impressed one will be with an entire book of those pages! This will certainly insure the editor a place in the Factbook Ex-Editor Hall of Fame.

If you have followed all of these points thus far, you are certainly on the road to success. Now comes the easy portion of the job---assembling and printing the book. If you have requested a letter from the President, or drafted it yourself, as an introductory page in the publication, make sure you have the printer include it at least in the President's personal copy. You may feel that it should be included in all of the copies to lend an air of credibility to the document, but actually a well-designed cover will do more than the letter. If this is your first factbook, label it "official" or label it your fifth annual edition to give it an instant tradition. You may also wish to include letters of support from non-tenured or terminated faculty.

Now you must gear up to deal with the printer. For the most part, print-

ers are extremely friendly and understanding persons capable of fully understanding general directions and putting up with many changes as you make your post-partum decisions on charts or graphs originally forgotten and needed. Draw up a very generally worded printing specification sheet so as not to tie the hands of the printer too tightly. He is the expert, and you will want him free to make many of the printing decisions himself without having to bother you further.

Deciding the quantity to be ordered seems to bother a lot of editors, but it should not bother you. If you order three times more than you need, hold a workshop on producing factbooks and give the extra editions away as samples. I have been giving away copies of my first factbook for the past three years. Send a few to SAIR and AIR to display. Give a bundle or two to the Boy Scouts for their paper recycling drives. On the other hand, if you order only half as many as you really need, only distribute a few, sign and number the remainder and sell them as limited editions. You deserve it after all of that work you put into it. Just do not try to sell the comptroller one.

Distribution is another important point. Never give one to the President, since he has time to read the publication word-by-word, page-by-page. The regents certainly do not need to be bothered by having copies cluttering their desks. You certainly do not want the press or general public to have copies. Also, the faculty should never receive copies since all they will do is complain about layout, cost, statistical analysis, etc. Administrators are just as bad, constantly comparing data, rechecking statistics, and questioning sources. Beyond these groups, feel free to distribute copies to whomever you feel needs one---your parents, former teachers, SAIR, AIR, and a couple for the library. No one will read those.

Before or after the decisions regarding printing comes the decisions

on budgeting. How much of the institution's money are you willing to spend on this esteemed document? Personally, I do not like to worry with this point until after printing and distribution have been completed. Then you have only one small problem to clear up, and you are finished for the year ---maybe longer. If you agree on a budget in advance and underspend, always feel free to ask the president to add the savings onto your salary for a job well-done. If you overspend, do not be too concerned. All you need do is explain to the president how important this document is to his and the institution's image, and he should spare no expense. Send the leather-bound copies to the regents, since they will appreciate the fine quality of workmanship---long after you have gone---LONG after you have gone.

If you must return to the drawing board to pare the budget, here are some suggestions: (1) remove the color photograph of the editor, (2) change the paperstock from flame-retardant bristol board to newsprint, (3) remove the sections related to student data (they will never read it anyway), (4) cancel the leather-bound copies for the regents, (5) cancel the additional 3000 copies you were mailing to A.I.R. colleagues, and (6) sell all of them through the bookstore as an institutional research textbook for your next class---no matter what you are teaching.

APPENDIX A

Items to Include in Printing
Specifications

PRINTING SPECIFICATIONS

ITEM:

QUALITY:

PAGES/PANELS:

SIZE:

STOCK:

INK:

HALFTONES:

COMPOSITION:

BINDING:

COPY:

ARTWORK:

PROOFS:

WRAP:

APPENDIX B

Proofreader's Marks

Proofreader's Marks

The symbols shown here are revised to accord with the American National Standard Proof Corrections, Z39.22-1974. Copyright by the American National Standards Institute, 1974.

Marginal Mark	Instruction	Mark in Text	Corrected Text
~~3~~	Delete	Morison ~~g~~	Morison
~~3~~	Delete and close up	bibliograph ~~y~~	bibliography
~~2/~~	Insert additional material in margin	Nicolas [^]	Nicholas
~~cat~~	Retain crossed out material	Edwin and Robert Grabhorn	Edwin and Robert Grabhorn
~~x~~	Broken type	books ~~eller~~	bookseller
~~==~~	Straighten line	a foolish consistency is	a foolish consistency is
	Align vertically	Caston Bodoni Janson	Caston Bodoni Janson
¶	Start new paragraph	in 1474. / In the next few years	in 1474. In the next few years
no ¶	Run on. No new paragraph	engraver and printer. He was one of	engraver and printer. He was one of
↺	Transpose words or letters indicated	Let not me to the marriage	Let me not to the marriage
↻	Invert letter indicated*	editor	editor
⌋	Close up. No space	horn book	hornbook
lig	Use ligature	an ever-fixed mark	an ever fixed mark
#	Insert space	book club	book club
↓	Push down space to avoid printing*	A famous printer	A famous printer
☐	Insert en quad	1. The first item	1. The first item
☐	Indent one em	Hickory	Hickory
☐	Indent two ems	Dickory	Dickory
☐	Indent three ems	Dock	Dock
☐	Center	Tick-Tock	Tick-Tock
☐	Move to the right	mountain peak, ☐	mountain peak,
☐	Move to the left	☐ From the snow	From the snow
☐	Lower to proper position	true minds	true minds
☐	Raise to proper position	admit impediment	admit impediment
?	Is this correct?	not impossible	not possible
cap	Capitals	william shakespeare	William Shakespeare
lc	Lower case	Havre de Grace	Havre de Grace
sc	Small capitals	Berne Convention	BERNE CONVENTION
C & AC	Capitals and small capitals	Berne Convention	BERNE CONVENTION

Marginal Mark	Instruction	Mark in Text	Corrected Text
Rom	Roman	first printing	first printing
ital	Italic	in the Times	in the Times
bf	Bold face	Extra	Extra
bf ital	Bold face italic	Illustrations	Illustrations
↑	Insert comma	composition printing and binding	composition, printing and binding
;/	Insert semicolon	given, it is also	given; it is also
:/	Insert colon	divided as follows	divided as follows:
./	Insert period	in all fields	in all fields.
?/	Insert question mark	to a summer's day	to a summer's day?
!/	Insert exclamation point	Hark! Hark! the lark	Hark! Hark! the lark
/=	Insert hyphen	book hunter	book-hunter
↘	Insert apostrophe	at Heaven's gate	at Heaven's gate
↘	Insert quotation marks	Yes, quoth I.	"Yes," quoth I.
✓	Insert superior character	in his latest book	in his latest book ²
△	Insert inferior character	H ₂ O	H ₂ O
(/)	Insert parentheses	text, see page 5	text (see page 5)
[/]	Insert brackets	n. d. [1850]	n. d. [1850]
/-	Insert one en dash	1900-1950	1900-1950
/—	Insert one em dash	editor—the person in charge of	editor—the person in charge of
wf	Wrong font*	upon me proved	upon me proved
sf #	Space even'y	nor no man ever loved	nor, no man ever loved
hr #	Hair space	ANNO DOMINI	ANNO DOMINI
4p	Spell out	Four score and seven years	Four score and seven years
ld	Insert lead	If this be error and Then I never writ	If this be error and Then I never writ
out-see copy	There is an omission here. See copy	our forefathers a new nation	our forefathers set forth upon this continent a new nation
tr	Transfer to position shown by caret	proposition conceived in liberty and dedicated to the	conceived in liberty and dedicated to the proposition

*These three symbols (9, ↓, wf) are unlikely to be needed in marking photocomposed text.

APPENDIX C

Printing Terminology

PRINTING TERMINOLOGY

FOR FACTBOOK EDITORS

alphabet length - the length of the twenty-six carat letters of the alphabet in lower case, usually stated in points. The number 341 divided by the alphabet length in points gives "characters per pica." The relative compactness of the type faces is determined by comparison of alphabet lengths.

alterations - changes made in proofs.

area composition - as used in type setting, the spacial positioning of type, rules, and other elements that can be set on a photo-typesetting machine by means of keyboarding all of the required instruction codes at a typesetting keyboard prior to actual setting of type. The photo composing unit then exposes the type in final position on the film or paper, eliminating the need for hand cutting and pasting of individual elements after typesetting.

art, artwork - an overall term used to cover photographs, drawings, paintings, and lettering, and the like, prepared to illustrate a book, pamphlet, brochure, advertisement, etc.,

back up - to print the reverse of a sheet already printed on one side.

backbone - the back of a bound book, connecting the two covers. Also called spine, shelfback.

basis weight - the weight of a ream (500 sheets) of paper of a basic size. All papers are classified into certain categories - such as book papers, bounds, bristels, cover stocks - and each category has a basic size which is used as a standard in expressing weight. The basic weight is always stated in terms of the basic size, even though the actual sheets may be cut to a different size. The basic size for all book papers is 25 X 38 inches. Therefore, a "60 pound book paper" would be one for which 500 sheets cut to 25 X 38 inches in size would weigh 60 pounds. The fact that the actual sheets to be used might be a different size would not affect the papers designation as a 60 pound sheet.

binding - the structural materials such as thread and glue holding a book together, plus the attached cover of a book or pamphlet which may be cloth, leather, boards, paper, or other material.

camera-ready - said of artwork, illustrations, paste-ups of type pages, or other materials that are completely ready to be photographed on a graphic arts camera, preparatory to stripping into flats.

case binding - 1) a hard cover that has been put around a book in a pre-assembled piece, 2) the process of binding hard cover books.

collate - in binding, to assemble individual sheets or leaves into complete sets, as opposed to gathering which is the assembly of signatures into complete sets.

column inch - a measure of space on a typed page, one inch deep and as wide as a column.

copy - 1) a specimen of a given book, 2) printer's term for manuscript presented for setting in type, 3) also used to designate all art or illustration material sent to the printer, such as photographs and drawings.

creasing - compressing the fibers of paper along a line where a fold is to be made. Done on either a regular printing press, a special cutting and creasing press, or a folding machine by impressing a raised rule or disk against the paper. Creasing not only locates and facilitates the fold, but also increases the number of times a paper can be flexed at the crease before breaking.

dummy - 1) unprinted paper, folded, trimmed or untrimmed, bound or unbound, to show size, bulk and general appearance of a projected publication, 2) galley proofs trimmed and pasted up into layouts of columns and pages for the printer's guidance in making up the pages in type, 3) a person who volunteers to produce a factbook.

duotone - process for reproducing an illustration in two colors from plates made from a one-color original to achieve added depth and beauty.

galley proofs or galleys - proofs taken from type before it has been arranged in page format. Each proof shows the contents of one column of type.

gathering - in binding, assembling the signatures of a book in the order in which they are to be bound.

gluing off - process of applying glue to the spine of a book, either after sewing or instead of sewing.

guillotine cut - a straight cut in paper made by guillotine-style cutter blade, as opposed to other types of cuts such as die-cutting, slitting, perforating, etc.

head - the top of a page.

ink-jet printing - a printing process in which tiny droplets of ink are squirted onto the paper through tiny nozzles. The nozzles can be turned on and off at computer speeds by means of digital signals as the paper passes in front of the nozzles. Ink-jet printing is used primarily in computer print-out devices today, but experimental full color prints of high graphic arts quality have been made, and the process may one day find a place in the regular printing industry.

inserts - illustrations, maps, or other material not printed as part of the regular signatures, but in special sections instead. These are inserted in the book during binding.

justify - lines of type are unusually spaced out to uniform width in order to have an even right hand alignment.

lacing in - method common to hand binding by which cords are carried through holes in the boards of the cover, the ends cut off, hammered down smooth, and firmly glued. The covering material is then pasted over the cover.

layout - the working diagram of a page or other special spacial area to be made up and typed, for the printer to follow. Usually marked to show placement and spacing of text, headings, illustrations, captions, etc., with notes on the sizes and kinds of type to be used.

line drawing - a drawing containing no grays or middle tones; for example, a pen and india ink drawing, a scratch board drawing, etc.

logo type (logo) - a group of letters cast as a unit. In advertising the term is sometimes used to denote a particular form or style of trade name set in type or drawn.

make up - in letter press printing, a general term for taking the type from the galleys, putting it into page form, inserting illustrative cuts, dividing the matter into page lengths, and adding running heads, titles of subdivisions, folios, foot notes, etc.

margins - the area around the edges of a page outside the main body of the printed or written matter. The traditional ratio is: top margin 2; outside 3; bottom 4; inside 1 1/2. The four margins are also called head margin, four edge margin, lower or bottom margin, and back margin. The inner space between two facing pages is called the gutter or back margin.

offset - in lithographic printing, a special press designed which transfers the ink twice between printing plate and the final sheet of paper to be printed. The image is first transferred from the plate to an intermediate rubberized blanket, and from this it is "offset" onto the paper. The term offset has become almost synonymous with lithographic printing.

page break - the point in the text of a book where one page ends and the next one begins.

pagination - the numbering of the pages of a book.

paste-up - 1) assembly of opaque photographic paper or reproduction proofs containing type and other images into made up sections or pages by means of pasting them down on a carrier sheet. The result is camera-ready copy.
2) Assembly of proofs on a layout for guidance of the printer.

perfect binding - the fastening of pages into a book, and a cover onto a book, by means of a layer of glue along the spine. In such bindings, only the glue holds the book together. On the binding machine, the folded edges of the signatures are cut off, leaving loose leaves. The binding edges of these are then roughed to form a good binding edge, and glue is applied. The cover is next applied to the glue layer. Adhesive binding is used for paper bound books and also for some hard cover books.

progressive proofs - proofs of plates for color printing, showing each color separately and also the combined colors in the order they are to print (second on first; third on second and first; and fourth on third second and first).

proofs or proof sheets - trial prints from type, plates, or cylinders, etc. Proofs required of matter set in type for publication in book form or successively: 1) galley proofs 2) page proofs with galley corrections made and set up in page form 3) foundry proofs, if duplicate plates are to be made 4) stone proofs, made after the form has been locked up for press, but before it is put on the press 5) press proofs, made on the printing press just prior to starting the run.

rag paper - paper made from cotton linen rags.

ream - a standard parcel of paper, formerly 480 sheets, now usually 500 sheets. (The unit of quantity now adopted by many American paper dealers is 1000 sheets, thus doing away with the ream as a basis of count. Basis weight, however, is still expressed on a 500 sheet ream basis.)

sewing - the method of holding pages and signatures of a book together by means of thread. There are a number of forms of sewing. Saddle sewing fastens a set of folded sheets such as a signature together by sewing through the folded edges. Smyth sewing links side-by-side signatures by saddle sewing with a continuous thread through the folded pages of one signature after another, fastening each signature to the next. Side sewing passes thread through the side of the book along the binding edge. Over sewing, which is used in library rebinding, sews loose leaves together, in small groups, with an overlapping series of stitches across the spine of the book. Cleat sewing, a relatively new method, is a mechanized version of the basic hand sewing method; cleats or notches are cut in the back bone of the book and adhesive coated thread is passed around the projections and through the pages. McCain and Singer sewing, named after the machines used, actually are versions of the above processes. Singer sewing can be either side or saddle sewing, and McCain sewing is side sewing.

signature - 1) a folded printed sheet form in one section of a book. A signature commonly has 16 or 32 pages, although any multiple of four is possible. 2) The mark placed at the bottom of the first page, or on the outside fold of the signature, for the convenience of the binder and gathering.

sinkage - white space left at the top of the page, in addition to the regular top margins, as at the beginning of a new chapter.

stitching - the method of holding pages and signatures together by means of wire staples. The term stitching and sewing are sometimes used interchangeably, but the preference today among binders is to use stitching to indicate wire staple binding and sewing to indicate thread binding. Saddle stitching, sometimes called saddle wire stitching, staples folded papers together by means of staples through the folded edge. Side stitching, sometimes called side wire stitching, is used for thicker books and publications.

tear sheet - any page torn from a book or magazine, to be used as a sample, for checking, etc.

The above definitions were taken from the Bookman's Glossary, 5th Edition, edited by Jean Peters, published by R.R. Bowker Company, New York, 1975